

THE SHADOW™ GREEN HORNET™ DARK NIGHTS



DYNAMITE #1

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Juan
Nunes

THE SHADOW™ GREEN HORNET™ DARK NIGHTS™

Lamont Cranston, the wealthy resident of New York City, masquerades as the gunfighter known as The Shadow who, along with his network of agents, seeks to serve justice and show that the weed of crime bears only bitter fruit.

Britt Reid is the publisher of Century City's most successful newspaper, the *Daily Sentinel*. He wears the guise of The Green Hornet to fight injustice by infiltrating the criminal underworld, along with his partner Kato.

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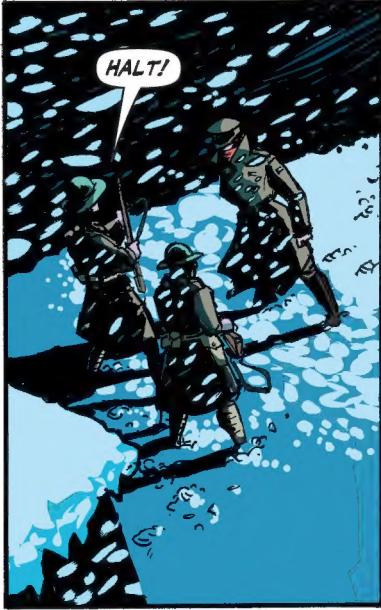


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This label only applies to the text section.







YOUR SECRET REMAINS
SAFE WITH ME, MADAME
PRESIDENT.

AND, YES...
I POSSESS THE
GIRASOL.

I'M
RELIEVED TO
HEAR THIS...

ESPECIALLY WITH YOU
CLAIMING TO HAVE PROOF THAT
ARCHDUKE FERDINAND'S ASSASSINATION
WAS NOTHING MORE THAN A SET-UP BY
THE KAISER TO IGNITE THE GREAT WAR!

ORCHESTRATED
SOLELY TO OBTAIN THE
POWER OF THE CZAR'S
GIRASOL.

MILLIONS
DEAD AND WOUNDED!
MERELY AS A RUSE FOR
HIM TO MOVE AGAINST
THE CZAR...

...AND FOR ALL
THOSE DECADES
BEFORE, THE GIRASOL
LAY UNNOTICED AMID
THE ROMANOFF
JEWELS?

CORRECT.
UNTIL 1913...

"AFTER YEARS DEEPLY EMBEDDED IN
THE CZAR'S INNER CIRCLE, I TRICKED
RASPUTIN INTO TRADING IT FOR MY
JEWEL-STUDDED DAGGER!"

THEN THIS
DOSSIER IS TRUE!
YOU, COLONEL, ARE
AMERICA'S MOST
LEGENDARY SPY
SINCE NATHAN
HALE!

YOU
ARE THE DARK
EAGLE!

MADAME,
YOU ARE NOT THE
ONLY ONE WITH DARK
SECRETS.

"RASPUTIN NOR NICHOLAS WERE COGNIZANT OF THE POWER OF THE GIRASOL. BUT THE KAISER WAS!"

"HE HUNTED ME DOWN FROM MOSCOW TO THE MARNE!"

NO... WOODROW ALWAYS SAID THE KAISER WAS NOT A SMART MAN... CERTAINLY NOT SMART ENOUGH TO CONCEIVE THE HORRIFIC PLAN YOU CLAIM HE DID!

TRUE. HE LACKED THE CAPACITY TO PLUNGE THE WORLD INTO HIS OWN FABRICATED WAR.

BUT SOMEONE ELSE DID NOT.

WHAT DIFFERENCE DOES THAT MAKE NOW?

THE KAISER LOST. YOU HAVE THE GIRASOL. OUR NIGHTMARE IS OVER.

OUR NIGHTMARE IS ONLY BEGINNING.

THEN WHO WAS THIS SECRET POWER BEHIND THE KAISER? WHO IS THIS NIGHTMARE?

SHIWAN KHAN.

"YOU'RE OVER-REACTING, COLONEL. I DON'T EVEN HAVE A FILE ON A 'SHIWAN KHAN.'"

"HE UNRAVELED YOUR HUSBAND'S DREAM OF A LEAGUE OF NATIONS."

"HE PLANS TO SABOTAGE THE WORLD'S FINANCES."

"AND ALREADY, HE IS EMPOWERING MEN OF PURE EVIL..."

"REMAIN NAIVE, MADAME PRESIDENT, AND THIS COUNTRY WILL NOT SURVIVE."

"HE KNOWS THAT BY CONTROLLING 'THE GIRASOL,' HE WILL HAVE THE POWER TO SEIZE CONTROL OF A MASSIVE MILITARY INDUSTRIAL COMPLEX..."

"...MEN WHO TODAY ARE NO MORE THAN PAPER-HANGERS, BUT WHO TOMORROW SHALL BE THE ANTI-CHRISTS!"

"...ONE HE CAN QUICKLY MOBILIZE WHILE THE WORLD SLEEPS!"

"HE BELIEVES IT'S HIS DESTINY TO BE A WORLD CONQUEROR, AS HIS ANCESTOR ONCE WAS!"



CHICAGO...
Spring, 1939...

YOU REPRESENT THE
AUTOMOBILE INDUSTRY, OIL,
STEEL, CHEMICALS, AND
NEWSPAPERS, WHILE I'M MERELY
THE DIRECTOR OF THE FBI.
WELCOME!

NEVER BEFORE
HAS THERE BEEN A
MEETING LIKE THIS
AMONG MEN OF SUCH
POWER AND
INFLUENCE!



GENTLEMEN, WE FACE A THREAT
SO GRAVE, THAT WHILE I CALLED
THIS MEETING, IT WILL BE CHAIRED
BY SOMEONE ELSE...



...PRESIDENT
FRANKLIN DELANO
ROOSEVELT!

THANK YOU,
MR. HOOVER!



DESPITE OUR BEST EFFORTS,
A SECOND WORLD WAR IS
INEVITABLE!

THE FIRST COUNTRY
TO MOBILIZE ITS MILITARY/
INDUSTRIAL COMPLEX INTO A
UNIFIED WAR EFFORT WILL
EMERGE VICTORIOUS!

THEN WE'RE
TOO LATE!

MOST GERMAN
AUTO-MAKERS ARE
ALREADY UNDER HITLER'S
THUMB, THEIR PLANTS
RECONDITIONED FOR WAR
PRODUCTION! SAME FOR
JAPAN SINCE 1936.



THIS IS ALL OVERBLOWN.
GERMANY'S SIMPLY REVIVING AN
ECONOMY MORIBUND SINCE THE
END OF THE GREAT WAR.

NOTHING
WRONG WITH
THAT.

MR. REID...
YOU BELIEVE
DIFFERENTLY?

WITH ALL DUE
RESPECT, COLONEL
LINDBERGH, THE DAILY
SENTINEL'S FOREIGN
CORRESPONDENTS PAINT
A FAR DIFFERENT, FAR
DEADLIER PICTURE OF
GERMANY!

THE NAZI THREAT IS REAL!
APPEASEMENT OR BURYING
OUR HEADS IN THE SAND
ARE NOT OPTIONS!

MR. CRANSTON...AS A
MAN WHO NOTORIOUSLY PUTS HIS
MONEY WHERE HIS MOUTH IS...
YOUR OPINION?

GERMANY IS
MERELY WEARING A
MASK...AND MASKS CAN
BE DECEPTIVE!

WHAT MASKS? IT'S AS PLAIN
AS DAY! THE PROBLEMS IN THE
WORLD ARE CAUSED BY ONE
MONEY-GRUBBING
PEOPLE WHO-

WHY, YOU
IGNORAMUS!

IT'S HATE-
MONGERS LIKE
YOU AT THE ROOT OF
MAN'S INHUMANITY
TO MAN!

HOW
DARE YOU!?
YOU'RE NOT
HALF THE MAN
YOUR FATHER WAS,
YOU INSOLENT
PUP!



KEEP THIS MEETING
STRICTLY CONFIDENTIAL,
GENTLEMEN. THANK YOU.
WE ARE ADJOURNED.

MR. REID...
MR. CRANSTON...
PLEASE STAY.

I'D LIKE
TO TALK
TO YOU TWO...
PRIVILEGED!



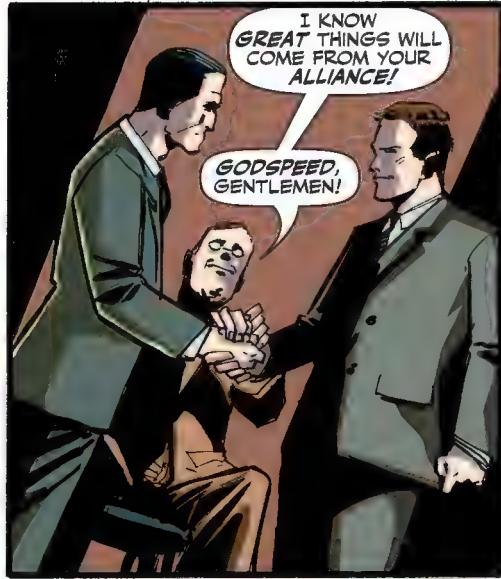
MR. CRANSTON...
APPARENTLY THERE ARE
SECRETS ABOUT YOU
I DID NOT KNOW...
UNTIL NOW!



MR. REID...
I'VE LEARNED
THAT YOU'VE
BEEN CARRYING ON
THE LEGENDARY
REID FAMILY
TRADITION!







Neuschwanstein Castle,
Bavarian Alps, Spring 1939

HAS THE
POWER I'VE
HELPED YOU
CONSOLIDATE
DRIVEN YOU
INSANE?

THERE'S
A DIFFERENCE
BETWEEN "POWER"
AND THE "ULTIMATE
POWER" YOU PROMISED
ME, SHIWAN
KHAN!

THAT POWER IS
THE GIRASOL,
ADOLPH!!

ONCE
I SECURE IT,
YOU WILL BE A
BENEFICIARY...
PROVIDED
YOU REMAIN
LUCID!

JA?
WHEN?

IT NOW LIES IN THE HANDS
OF AN AMERICAN SCIENTIST...
BUT PROTECTED BY...NOT A
MAN...BUT A VERITABLE
FORCE OF NATURE!

AND SO,
YOUR PLAN
IS---?

"WE BLOW UP DETROIT'S AS YET
VULNERABLE AUTO INDUSTRY...

"...FOLLOWED BY NEW YORK'S
COMMUNICATION CENTERS!



"...CREATING ENOUGH CHAOS TO FORCE THE DARK EAGLE...OR THE SHADOW...AS HE CALLS HIMSELF NOW...TO REMOVE THE GIRASOL FROM TESLA'S HIDING PLACE..."



The Biograph, 8pm...

WE'RE JUST
IN TIME FOR THE
NEWSREEL BEFORE
"THE WIZARD OF OZ"
BEGINS!

WHERE'S
YOUR ASSISTANT,
LAMONT?

SHE HAD AN...
ASSIGNMENT...
BUT WILL MEET US
FOR DINNER.

SHHH!

FOX
MOVIE TONE
NEWS

FLASH!
INVENTOR NIKOLA
TESLA HAS ANNOUNCED
HIS DISCOVERY OF A NEW
SOURCE OF ENERGY THAT
COMES FROM AN ENTIRELY
UNSUSPECTED
SOURCE!

"THE NEW YORK WORLD" REVEALS
THE EXISTENCE OF TESLA'S DEATH RAY,
WHICH THE SCIENTIST CLAIMS WILL
PUT AN END TO ALL WAR!

The New York World
WED. JULY 11 1934
Tesla Bares New
Death Beam

ITS CONCENTRATED
PARTICLE BEAMS CAN
BRING DOWN 10,000
ENEMY PLANES AT A
DISTANCE OF 200
MILES! ARMIES WILL
DROP DEAD IN
THEIR TRACKS!

INCREDIBLE!
HOW GREAT FOR
OUR SIDE!

HE TALKS
TOO MUCH.
THIS IS BAD...
VERY BAD.

Later...

I MUST SAY,
REID, YOUR CLUB
HERE RIVALS MY OWN
COBALT CLUB IN
NEW YORK!

silver bullet club

HAPPY YOU
COULD JOIN US,
CRANSTON!

THIS IS A
GOOD OPPORTUNITY
FOR US TO GET
ACQUAINTED BEFORE
YOU FLY BACK TO
NEW YORK!

AND IT ONLY MADE SENSE TO
INCLUDE OUR ASSISTANTS,
SINCE CASEY AND YOUR MISS
LANE WILL NOW BE WORKING
TOGETHER!

I MUST ADMIT, IT TOOK SOME
CONVINCING TO GET MARGO
TO COME TO CHICAGO
THIS TRIP.

DID YOU SAY
"MARGO"--?

YES. SEEMS SHE GREW UP HERE
AND ENDURED SOME TRAUMATIC TIMES.
DYSFUNCTIONAL FAMILY. TROUBLED
BROTHER. HATED EACH OF HER
GIRL'S BOARDING SCHOOLS.

BRITT REID...
LENORE CASE...
MEET MARGO
LANE.

M-MARGO?!

SORRY
I'M LATE, BUT
MY BOSS IS A
REALLY TOUGH
BASTARD!

OH NO!
NOT YOU!

The tension tightens... in GERMANY

HOW DO
YOU KNOW THE
GIRASOL TRULY HAS
THIS POWER?

READ THIS...
BY TESLA HIMSELF!
TOP SECRET! COURTESY
OF KRUGER, YOUR
OWN SPY!

TOP SECRET

The Art of Projecting
Concentrated Non-Dispersive
Energy Through the
Natural Media

SIGNED Nikola Tesla 1937

NO FORCE ON
EARTH IS CAPABLE
OF THIS EXCEPT
THE GIRASOL!

UNDoubtedly,
TESLA HAS IT!

YOUR PLAN TO OBTAIN
THE GIRASOL BEGINS WITH US
SMASHING DETROIT'S AUTO-INDUSTRY,
BUT OUR 5TH COLUMN THERE HAS
BEEN INEFFECTIVE! WE NEED
AN ALLY...

... A CUNNING
AND RUTHLESS
LEADER CAPABLE
OF EFFECTUATING
OUR PLANS!

SOMEONE WHO
HAS ALREADY OUT-FOXED
THE AMERICAN POLICE,
THE FBI...

... AND CAN RECRUIT
OPERATIVES FROM THE
HARD-CORE CRIMINAL ELEMENT
RAMPANT IN CHICAGO AND
DETROIT... THE MAFIA,
ITSELF!

WE NEED
THE GREEN
HORNET!

"HE'S WANTED BY THE LAW IN CHICAGO,
BUT CONTINUES TO ELIMINATE THOSE
MOBSTERS COMPETING WITH HIM
FOR THE CITY'S RACKETS!"



"AND HE'S APPARENTLY SO
GOOD, THAT NEITHER THE POLICE
NOR THE FBI HAVE CHARGED HIM
WITH EVEN ONE MURDER!"



The tension tightens...
in CHICAGO...

PLEASE
SIT DOWN, MISS
LANE!

UH...YOU
TWO LADIES
KNOW EACH
OTHER?

HELLO,
MARGO.

HELLO,
NORI.

"NORI"?

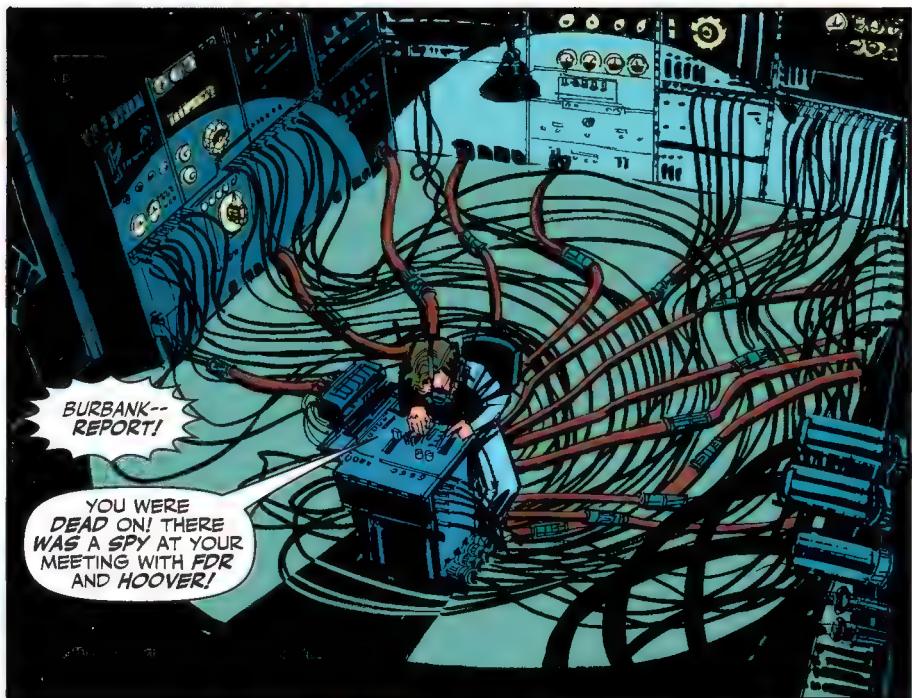


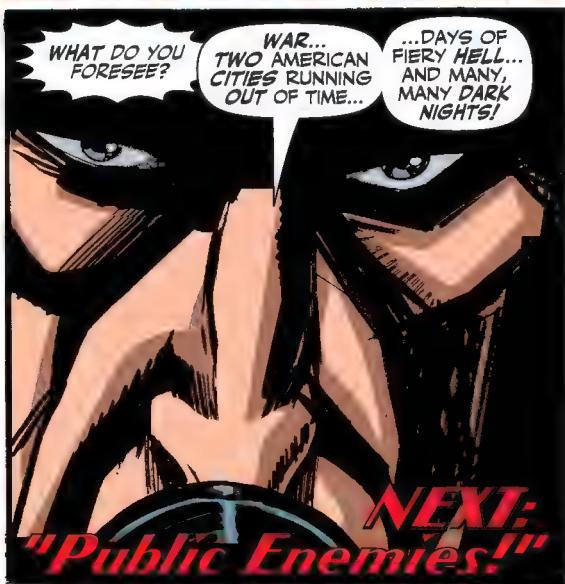
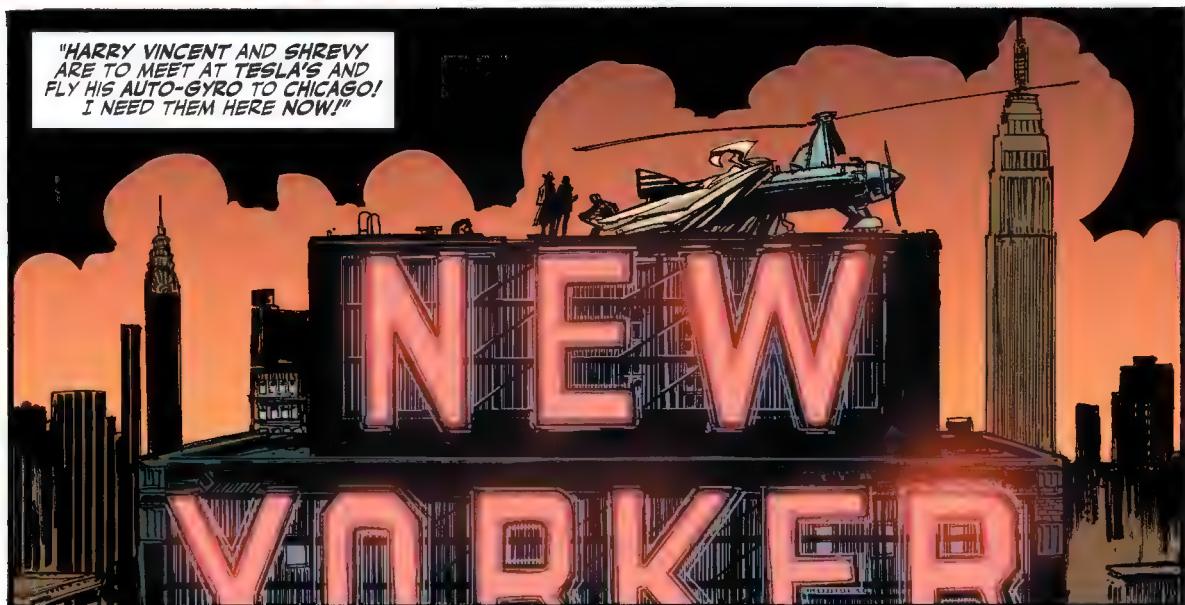
The EMPIRE STATE BUILDING...
at the 103rd floor...

MESSAGE
RECEIVED, BURKE!
DE-CODING IN
PROGRESS.

...of a skyscraper that supposedly
has only 102 floors...

JESUS!





THE SHADOW™ GREEN HORNET™ DARK NIGHTS

FOOTNOTES TO HISTORY BY MICHAEL USLAN

Page 3. On October 2, 1919 Woodrow Wilson suffered a massive stroke. His wife, Edith, and his personal physician, Dr. Gray, conspired to hide the President's condition from everyone... including the Vice President and the general public. For 17 months, it was Edith Wilson who made the Executive decisions, later referring to this time as her "stewardship" of the country.

Page 4. June 28, 1914 began a chain of events that began with the assassination of Archduke Ferdinand and would quickly result in The Great War. To most people, this world war came from out of nowhere. Now you know the whole story.

Page 5. Nicholas II was the Czar of Russia from 1894 till 1917. The Romanoff Jewels owned by the Czar and his family included the Girasol, which moved from Nicholas' possession to that of the spy in his inner circle (later identified as "The Dark Eagle") thanks to the secret work of Rasputin, The Mad Monk in the court of Czar Nicholas II and his Svengali-like advisor especially in 1915-16. For more details, read: THE ROMANOFF JEWELS, THE RED MENACE, THE SHADOW UNMASKS, and RASPUTIN RETURNS.

Page 6. Genghis Khan started the invasion of the Mongols that included the conquest of most of Europe and Asia, often accompanied by wholesale massacres of the civilian population. As a result, Genghis Khan died in 1227, but to this day he is considered a fierce, oppressive conqueror.

Page 7. Flanders Field in the Flanders region of Belgium is often cited as the battlefield where the first chemical attack in history took place. After the Second Battle of Ypres there in 1915, poppies grew quickly over the freshly dug graves. A poem by Lt. John McCrae commemorates the horror that took place there.

Page 8. It was only after World War II, while Senate committees under Truman, Kilgore and Bone began investigating corruption and complicity with the enemy before and during the War, that stories linking various major American industrial companies to the Nazis came out in the open. Also reported in the hearings of these committees was a rumored meeting having taken place many years ago with ranking execs of major U.S. corporations and the highest level representatives of our government.

Page 9. Pilot Colonel Charles Lindbergh was a worldwide hero to multiple generations for his having been the first person ever to fly across the Atlantic Ocean. He later publicly and loudly urged America to stay out of "Europe's War," until Pearl Harbor was bombed.

Thereafter, he signed up to pilot numerous bombing raids against our enemies.

Page 13. Born on the precipice of World War II, the National Foundation for Infantile Paralysis achieved an instantaneous popularity due to its founder, Franklin D. Roosevelt, having been known to be stricken with polio. A massive p.r. campaign with radio, Hollywood, and the personal appeal of the President, were creating a sensation! Basil O'Connor, a close associate of FDR through his entire Presidency, joined forces with the powerful Britt Reid, publisher of "The Daily Sentinel newspaper, and Lamont Cranston, wealthy industrialist, together becoming the leading light of the March of Dimes and the fund-raising effort to build an organization that could quickly respond to polio epidemics anywhere in the nation. The three men set out at once to create a network of local chapters that could raise money and deliver aid – an adventurous program that paid off substantially just as polio was on the rise.

Page 16. Scientist and inventor, Nikola Tesla, was the science behind The Shadow. Tesla claimed he invented a "teleforce" weapon. The press called it a death ray. Tesla described the weapon as one that sends concentrated beams of particles through the air, of such tremendous energy that they will bring down a fleet of 10,000 enemy airplanes at a distance of 200 miles and will cause armies to drop dead in their tracks.

In 1937, Tesla stated, "But it is not an experiment... I have built, demonstrated and used it. Only a little time will pass before I can give it to the world

During the same year, Tesla wrote a treatise, "*The Art of Projecting Concentrated Non-dispersive Energy through the Natural Media*," concerning a charged particle beam "superweapon that would put an end to all war

Page 19. Inspector-General Tojo would go on to become Japan's wartime Prime Minister in charge of all operations beginning with Pearl Harbor.

Page 21. The Empire State Building was completed in 1931 and in the 1930's and 40's was the home of such famous offices as Timely Comics, The Hidalgo Trading Company, and The Shadow's Secret Sanctum.

Page 22. The Auto-Gyro was invented by Nikola Tesla, who designed a veritable wing propeller driven VTOL air-plane. Out of this grew the gyro-copter/auto-gyro, a type of fixed wing helicopter.

DYNAMITE DIGITAL EXCLUSIVE CONTENT!

A BEHIND-THE-SCENES LOOK AT DARK NIGHTS #1 FROM MICHAEL USLAN'S SCRIPT TO KEITH BURNS' LINE ART AND TONY AVINA'S COLORS

PAGE 3.

PANEL 1. From the rafters looking down. COLONEL ALLARD has removed his Colonel's military cap. He still has on his snow-caked military trenchcoat and the red scarf is around the lower half of his face. He stands in a large marble hallway just outside the Oval Office. The Oval Office door, which is on the left side of the panel, opens wide and out is stepping MRS. EDITH WILSON, wife of President Woodrow Wilson.

MRS. WILSON

Colonel Allard... Sorry to keep you waiting. I'm EDITH WILSON, the WIFE of—
COLONEL ALLARD
I KNOW who you are.

PANEL 2. Tighter TWO-SHOT. Have fun with the interior lighting and shadows on a snowy winter's day inside the cold marble vastness of The White House circa 1920.
MRS. WISLON is on the left.

MRS. WILSON

You brought it WITH you, I presume? I need to SEE it.

COLONEL ALLARD

I was clear. I'll show it ONLY to the PRESIDENT.

COLONEL ALLARD (BALLOON #2)

Otherwise... I'll be on my way.

PANEL 3. MRS. WILSON leads COLONEL ALLARD into the Oval Office.

MRS. WILSON

Very well, then. Follow me. This is The OVAL OFFICE.

PANEL 4. In the foreground is COLONEL ALLARD who begins addressing PRESIDENT WOODROW WILSON. WILSON is sitting behind his desk. The fireplace rages behind him. He has a woolen shawl around his shoulders. He is seemingly staring at COLONEL ALLARD. It is not yet clear he is merely staring blankly off into infinity. There is nothing on the President's desk... not even a piece of paper.

COLONEL ALLARD

Mr. President, I'm Colonel Allard. You—

PANEL 5. COLONEL ALLARD turns to the side of the room to address MRS. WILSON. He points at her. She now stands behind her own big desk, one that is covered in papers, maps, books, and fountain pens. There's a globe on the desk, too.

COLONEL ALLARD

His EYES... nothing more than black holes staring into eternity. He—

MRS. WILSON

Had a massive STROKE last October.

PANEL 6. CLOSE on MRS. WILSON. She's smart, determined, and strong-willed.

COLONEL ALLARD is absorbing the surprise in what she is revealing.

MRS WILSON

I'VE been governing... making EVERY decision since then... a fact only known to FIVE people on earth. YOU are the sixth.

PANEL 7. CLOSE-UP on a tough, resolute, and no-nonsense MRS. WILSON.

MRS. WISLON

You wanted to meet with the PRESIDENT of the UNITED STATES, Colonel?

MRS. WISLON (Balloon #2)

You're meeting with HER.



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PAGE 4.

PANEL 1. Inside the 1920 Oval Office. A TWO-SHOT as COLONEL ALLARD, trenchcoat off but red scarf still covering his lower face, speaks with EDITH WILSON, both looking and acting deadly seriously. The lighting in the room cast by the roaring fireplace is moody. She looks at a dossier labeled "TOP SECRET."

COLONEL ALLARD

YOUR secret remains SAFE with ME, Madame President.

COLONEL ALLARD (Balloon #2)

And, YES... I possess the GIRASOL.

PANEL 2. EDITH WILSON looks up from her dossier in disbelief.

EDITH WILSON

I'm RELIEVED to hear this...

EDITH WILSON (Balloon #2)

ESPECIALLY with you claiming to have PROOF that Archduke Ferdinand's assassination was nothing more than a SET-UP by the KAISER to ignite The GREAT WAR!

PANEL 3. An unmoving, unblinking PRESIDENT WILSON sits in his trance-like state as EDITH WILSON and COLONEL ALLARD talk as if he is not in the room.

COLONEL ALLARD

Orchestrated SOLELY to obtain the power of the Czar's GIRASOL.

EDITH WILSON

MILLIONS dead and wounded! Merely as a RUSE for him to move against the CZAR...

PANEL 4. POV from outside the Oval Office and White House in the blowing snowfall, looking in through a window at the shadowy figures of COLONEL ALLARD and EDITH WILSON as they converse.

EDITH WILSON

... And for all those decades before, the GIRASOL lay UNNOTICED amid the ROMANOFF JEWELS?

COLONEL ALLARD

Correct. Until 1913...

PANEL 5. FLASH-BACK. 1913. SNOWY, FREEZING MOSCOW, IN FRONT OF THE CZAR'S PALACE-NIGHT. COLONEL ALLARD is disguised as a bearded Russian White Army Officer in period uniform. He is exchanging a dazzling bejeweled dagger for the Girasol from RASPUTIN, the Mad Monk. The Girasol is a large, blood-red ring with an almost glowing fire opal in the center.

CAPTION (ALLARD'S voice-over narration)

"After years deeply embedded in the CZAR'S inner circle, I tricked RASPUTIN into TRADING it for my jewel-studded dagger!"

PANEL 6. FLASH-BACK ENDS. EDITH WILSON looks at COLONEL ALLARD in shock, as if seeing him for the very first time.

EDITH WILSON

Then this dossier is TRUE! YOU, Colonel, are America's most legendary spy since NATHAN HALE!

EDITH WILSON (Balloon #2)

YOU are The DARK EAGLE!

PANEL 7. TIGHT on the piercing eyes of COLONEL ALLARD.

COLONEL ALLARD

Madame, YOU are NOT the ONLY one with DARK SECRETS.



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A BEHIND-THE-SCENES LOOK AT DARK NIGHTS #1 FROM MICHAEL USLAN'S SCRIPT TO KEITH BURNS' LINE ART AND TONY AVINA'S COLORS

PAGE 5.

PANEL 1. FLASH-BACK 1914. COLONEL ALLARD in his bearded Russian officer disguise flees through a bombed European city street as German soldiers circa 1914 shoot at him. He is running into the shadows of a burned-out building.

CAPTION (ALLARD'S voice-over narration)

"RASPUTIN nor NICHOLAS were cognizant of the POWER of the GIRASOL. But the KAISER was!"

CAPTION #2 (ALLARD'S voice-over narration)

"He hunted me down from Moscow to the Marne!"

PANEL 2. FLASH-BACK ENDS. ANGLE ON a dismissive EDITH WILSON as we see WOODROW WILSON staring blankly in the background.

EDITH WILSON

No... WOODROW always said the KAISER was NOT a smart man... certainly NOT smart enough to conceive the HORRIFIC plan YOU claim he did!

PANEL 3. COLONEL ALLARD interrupts her.

COLONEL ALLARD

TRUE. HE lacked the capacity to plunge the world into his own fabricated WAR.

COLONEL ALLARD (Balloon #2)

But someone ELSE did NOT.

PANEL 4. Same scene. ANGLE ON EDITH WILSON.

EDITH WILSON

What DIFFERENCE does that make now?

EDITH WILSON (Balloon #2)

The Kaiser LOST. YOU have the GIRASOL. Our NIGHTMARE is OVER.

COLONEL ALLARD

Our NIGHTMARE is only BEGINNING.

PANEL 5. The shadows of the flickering fire place in the Oval Office cast themselves eerily over the figure of COLONEL ALLARD, almost visually transforming him into that which will one day become his future self--- The Shadow.

EDITH WILSON

Then WHO was this SECRET power behind the KAISER? WHO is this NIGHTMARE?

PANEL 6. ANGLE ON COLONEL ALLARD. You could almost impose skulls over his eyeballs.

COLONEL ALLARD

SHIWAN KHAN.



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A BEHIND-THE-SCENES LOOK AT DARK NIGHTS #1 FROM MICHAEL USLAN'S SCRIPT TO KEITH BURNS' LINE ART AND TONY AVINA'S COLORS

PAGE 6.

PANEL 1. Same Scene. ANGLE ON EDITH WILSON, the gravity of the situation forcing her to "grab for straws," as the saying goes.

EDITH WILSON

You're over-reacting, Colonel. I don't even have a FILE on a "Shiwan Khan."

COLONEL ALLARD

Remain NAÏVE, Madame President, and this country will NOT survive.

PANEL 2. Same Scene. ANGLE ON the zombie-like WOODROW WILSON.

COLONEL ALLARD

HE unraveled your husband's dream of a LEAGUE OF NATIONS.

COLONEL ALLARD (Balloon #2)

HE plans to sabotage the world's FINANCES.

COLONEL ALLARD (Balloon #3)

And already, HE is empowering men of pure EVIL...

PANEL 3. A VISION OF THE FUTURE as we see paper-hanger, ADOLPH SCHICKELGRUBER, working on a mundane job in the foreground with a phantom image of his future self known as ADOLPH HITLER, rising up behind him, delivering some crazed speech in his Nazi uniform.

CAPTION (ALLARD'S voice-over narration)

"...Men who TODAY are no more than paper-hangers, but who TOMORROW shall be the ANTI-CHRISTS!"

PANEL 4. A VISION OF THE FUTURE CONTINUES. A flying armada of Luftwaffe planes are arriving over night-time London, dropping their deadly bombs.

CAPTION (ALLARD'S voice-over narration)

"HE knows that by controlling the GIRASOL, he will have the POWER to seize control of a massive military industrial complex..."

PANEL 5. A VISION OF THE FUTURE CONTINUES. We see Hitler's panzers roar across the North African dessert, big guns blazing.

CAPTION (ALLARD'S voice-over narration)

"... One he can quickly MOBILIZE while the world SLEEPS!"

PANEL 6. A VISION OF THE PAST. GENGHIS KHAN charges in to battle atop his steed amid his Mongol hordes.

CAPTION (ALLARD'S voice-over narration)

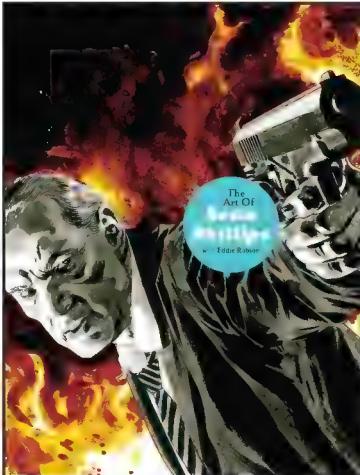
"HE believes it's his DESTINY to be a world CONQUEROR, as his ANCESTOR once was!"



DYNAMITE®

IN THE NEWS - JULY 2013

THE ART OF SEAN PHILLIPS HARDCOVER CELEBRATES THE CAREER OF FAN-FAVORITE FATALE AND CRIMINAL ARTIST



Dynamite Entertainment is proud to announce the October 2013 release of *THE ART OF SEAN PHILLIPS* by co-writers Sean Phillips and Eddie Robson, a career-spanning hardcover retrospective of the acclaimed Criminal and Fatale artist, including over 350 pieces of artwork, 70 never-before-seen illustrations, and exclusive interviews with the artist and his peers.

For *THE ART OF SEAN PHILLIPS*, the artist has personally selected the very best, most interesting examples of his art for inclusion, from comic strips assembled with childhood friends in his bedroom, through his work for British girls' comics and 2000AD, to his role as a key artist in the early years of Vertigo, through his superhero work for Marvel, DC, and WildStorm, and finally from his multiple creator-owned series with collaborator Ed Brubaker. Also, this lavish 312-page hardcover features extensive dialogues with Phillips himself, as well as contemporaries Ed Brubaker, Warren Ellis, Karen Berger, Jamie Delano, Dean Motter, Eddie Campbell, Axel Alonso, Joe Casey, Dave Gibbons, and many more.

"Putting this book together has been a welcome reminder that I might not have wasted my life drawing comics," jokes Phillips.

To discuss this and more, log onto the Dynamite forums at WWW.DYNAMITE.COM/BOARDS

"Looking back, I see that I've managed a wide variety of work in a range of genres that I might not have been that comfortable with drawing beforehand. That I can still bear to look at some of this work means that it's a lot better than I thought it was at the time that I drew it. It's never as good on paper as it was in my head, but seeing the highlights brought together in a proper hardcover retrospective makes me think that maybe I've got the hang of this comics stuff after all."

Eddie Robson, who co-writes the book with Sean Phillips, says, "You've got a selection of his best work, mixed in with stuff that's never been seen before, and stuff that really shows off his process and his evolution as an artist. It's a lovely object, so well-designed, and seeing all the material outside a narrative context gives you a fresh appreciation of Sean's work. But we were keen for there to be value in the text too, so it's 60,000 words, which would comfortably fill a 200-page paperback on its own. It's not just a few bits of puff to fill in the spaces around the artwork; it's a full and frank account of Sean's career from the beginning to the present day. It's really enlightened me regarding Sean's work and the craft of a modern comics artist generally, and thanks to all our contributors, I'm sure it'll do the same for everyone who reads it."

Nick Barrucci, CEO and Publisher of Dynamite, expressed his enthusiasm for the project. "Sean Phillips is one of the industry's top talents - a true visionary whose artistic prowess conveys such incredible depth and drama, you can't help but be drawn into his storytelling. I leapt at the chance to get this book published, and his involvement through every step of the process has been both invaluable and a pleasure. We couldn't be happier to place his retrospective on our bookshelf alongside our successful Alex Ross, Howard Chaykin, and John Cassaday art books. Now it's time to add the beautiful Sean Phillips hardcover."

THE ART OF SEAN PHILLIPS is solicited in the Diamond July Previews catalog for release in October.

"Like" Dynamite's Facebook page today! www.facebook.com/dynamitecomics

NEXT ISSUE:

THE SHADOW * GREEN HORNET
DARK NIGHTS



ISSUE #2

The Green Hornet and Kato ally with Shiwan Khan against the dark force known as The Shadow, warned that a storm is coming to America... an electrically-charged storm of Biblical proportions... a storm that will bring explosive destruction to the heart of the country's communications, finance and manufacturing industries... a storm that will rain fear across the United States... for Khan now knows how to turn the ultimate power on earth against The Shadow and his secret partner, the scientist who invented the auto-gyro and first harnessed this terrible power, Nikola Tesla!

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FEATURED REVIEWS

BATTLESTAR GALACTICA #1

(Geeks of Doom):

"BATTLESTAR GALACTICA #1 proves the theory that if you want the best, you get the best. In this case, if you have a tremendously popular science fiction franchise with a huge cast, you call Dan Abnett and Andy Lanning) to write your book. Any fan of the television show is going to love this book. Anyone who's never seen or been interested in the television show, will definitely be entertained. Pick this book up now!"

BATTLESTAR GALACTICA #1

(Major Spoiler):

"BATTLESTAR GALACTICA #1 filled a campy, space-opera-sized hole in my heart."

GRIMM #1

(Bloody Disgusting):

"The art is simply great. I like the realistic imagery, especially with regards to the

Wesens, there is a big diversity of creatures and they look unique and interesting. The violence is unsuspected and well done. The colours are not overly dark or soft, and they offer a good representation of daily life."

GRIMM #1

(Major Spoiler):

"Bottom line: this issue is one of the best adaptations of a TV series ever. The pacing is quick and deliberate, much like the series. The art has a very dark feel, much like the show, which often has much of the action taking place at night. On all the things that concern me — likenesses, up-to-date storylines, being true to the show on nearly every level... I was impressed by GRIMM #1. I'm anxiously awaiting the next issue."

GARTH ENNIS' RED TEAM #3

(Comic Book Therapy):

"It's an incredibly intriguing crime drama

being told alongside some great art. Cermak's art is brilliant as always."

BLACK BAT #2

(Comic Book Therapy):

"Buccellato has found a great angle for Black Bat's new origins. He's a character that could do well with a modern twist, and so far Buccellato has succeeded. There is still a lot of mystery as to the character and the larger story, but it's still early days. At least it's a fun ride!"

SHADOW: YEAR ONE #3

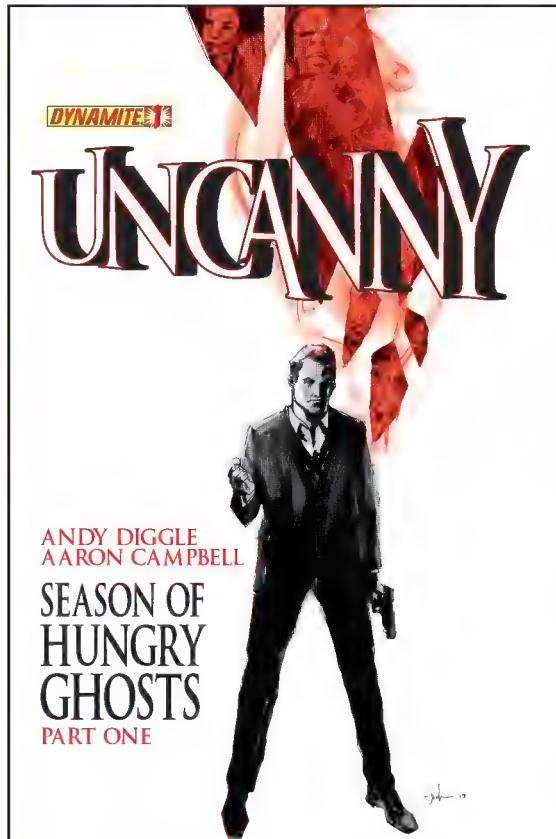
(Comic Book Bin):

"Issue #3 is about bad guys, the kind of fictional violent, remorseless killers that deserve to have the sword of justice brought down on them. Thank goodness that Matt Wagner finally, really unleashes The Shadow's pistols."

DYNAMITE®

IN STORES NOW!
UNCANNY #1

WRITER ANDY DIGGLE TALKS ABOUT HIS NEW BOOK *UNCANNY*, CRIME IN COMICS, AND MORE! ORIGINALLY POSTED ON COSMICBOOKNEWS.COM



Byron Brewer, Managing Editor of Cosmic Book News:

It is a fact that lovers of cosmic comics are also usually lovers of crime drama, and for many of us it is the 1940s Bogie style we love: gritty, street smart and violent.

A market in comics is growing for crime mystery, and a new offering to this is Dynamite Comics' *Uncanny* by writer Andy Diggle (*Hellblazer*, *Daredevil*, *The Losers*) and artist Aaron Campbell (*Sherlock Holmes*, *The Shadow*).

To get to the bottom of this noir concoction, Cosmic Book News Managing Editor Byron Brewer exclusively got a booth in the back at Lefty's and had a discussion with Diggle.

Cosmic Book News: Andy, how did this project in Dynamite's new Crime Line come about?

Andy Diggle: It was pretty simple -- they asked! I've enjoyed writing genre books like *The Losers*, *Rat Catcher*, *Six Guns* and *Green Arrow: Year One* (which I approached as an action thriller rather than a superhero comic), and I guess it shows.

CBN: The thrillers you mention, like *The Losers* and *Rat Catcher*, had a great feel and were well received. Can you compare *Uncanny* with those works?

Andy Diggle: *The Losers* was heavy on the action whereas *Rat Catcher* was more of a procedural -- although it did have the requisite amount of gunfights and exploding helicopters! *Uncanny* is somewhere in between -- gritty noir in tone, with a balance of action and drama. The difference is that *Uncanny* also has this slight supernatural undercurrent which allows me to zig-zag off in unexpected directions.

CBN: Tell us about *Uncanny*'s character Weaver.

Andy Diggle: He's a professional gambler, con-man and thief for hire. On the surface he seems to have it all -- looks, skill, confidence, swagger -- but we quickly learn that it's all just a front. His amazing jack-of-all-trades skills are not really his own -- he has this ability to steal other people's knowledge, abilities and expertise for a limited time, and use them to execute his plan. But the clock's always ticking. He has to complete his mission before the stolen skills fade and he goes back to being a regular Joe. He lives this completely disposable lifestyle, always moving, but there's no safety net under him. He's hollow inside. We join him at a point in his life where he's forced to confront these aspects of himself that maybe aren't so pretty.

CBN: Are there any special foes he faces? Is he the only one with paranormal powers in the stories?

Andy Diggle: He thinks he's unique, but he quickly learns that there are other people out there with abilities even weirder than his own. He's never really questioned where he got this power from -- he figures, "Don't mess with a winning streak." It's only once he starts losing that he's forced to start finding out the truth about his own origins.

CBN: What can we expect from *Uncanny* as it goes forward?

Andy Diggle: After a run of bad luck, Weaver finds himself in a corner and takes a job that will lead him to team up with other players with uncanny abilities, who are trying to find the source of their own powers. Cue action, intrigue, heists, betrayals, sex and violence. All the good stuff, in other words.

CBN: Do you have any certain inspirations for your crime writing? Was there a particular work that inspired *Uncanny*?

Andy Diggle: My aspirations are simply to entertain with a brain. I love genre comics and movies, and I hate it when they say, "Leave your brain at the door." I like my brain where it is, y'know? I try to spin an entertaining yarn that doesn't insult the intelligence of the reader.

CBN: What about the art of Aaron Campbell? Did you see his work on *The Shadow*?

Andy Diggle: I did, and it was great. He's the perfect choice for this kind of book -- his line work has all the grit and shadow you want for a noir book, but the action choreography is still crisp and clear. It's the perfect combination.

CBN: Do think there is a strong place for crime drama in the comics market?

Andy Diggle: There does seem to be. I think books like *100 Bullets*, *Criminal* and the underrated *Stray Bullets* really kicked the doors open and showed comics fans there's more for them than just the monthly corporate spandex grind. Crime is hugely popular in film, TV and literature, and there's no reason that shouldn't be true of comics too.

CBN: Any current or future projects you would like to mention?

Andy Diggle: I'm having a blast writing *Thief of Thieves* with Robert Kirkman at Image, and *Doctor Who* at IDW. I'm also lining up a couple of new projects that I can't talk about yet, including a possible second crime book at Dynamite. It's fun being able to play the field.

Cosmic Book News would like to thank Andy Diggle for taking time out of his busy schedule to answer our questions, and we also thank Dynamite's own Nick Barrucci and Josh Green who helped make this interview possible.



UNCANNY #1 Written by Andy Diggle Art by Aaron Campbell
Colors by Bill Crabtree Letters by Simon Bowland Covers by Jock and Sean Phillips

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THE PHANTOM • FLASH GORDON • MANDRAKE THE MAGICIAN
WHAT ARE THREE MEN WILLING TO SACRIFICE TO SAVE US ALL?

AN INTERVIEW WITH KINGS WATCH WRITER JEFF PARKER

Who are the members of KINGS WATCH, and what do each of these characters contribute to the group?

It's the Trinity of King Features: Flash Gordon, Mandrake the Magician, and The Phantom. As well as some of their individual supporting casts. We find that the big three complement each other very well in dealing with the menaces unleashed in Kings Watch. Mandrake has arcane knowledge that lesser mortals would go insane being aware of, and he influences perception. The Phantom is a master of combat and fairly ruthless. Flash is the idealistic hero to whom odds mean nothing.

What most excites you about working on the KINGS WATCH project?

I've had an idea for Flash's character in the back of my head for a long time, and this story lets me introduce him that way. They're some of the biggest icons of pulp heroic fiction, and so many characters are influenced by them.

But most directly I'm very excited to work with Marc Laming. Every time new pages roll in from him, I have to show them to my studio mates, they're gorgeous. His art has the timeless quality that fits this like a glove. I'm very happy editor Nate Cosby paired us together; this book is coming to life.

Mandrake the Magician makes his return in KINGS WATCH. What are your thoughts on bringing back the character?

I'm really trying to preserve some mystery with him, which works to counter more out-in-front heroes like Flash. I think a lot of people assume you can't do these characters except as period pieces, which of course you can, but I want to show that they work great in a modern context without having to change what they are. The quality of 'classic' means it can work at any point.

All three of the principal cast - Flash Gordon, Mandrake, and The Phantom - have a long and storied career in popular media. In fact, some historians would consider Mandrake to be the first superhero. Has history /cultural (or pop cultural) significance played a role in how you handle the characters?

Oh yes. I put Alex Raymond and Flash Gordon way up at the top in my hierarchy of adventure comics history - so much of what came later was established by Flash Gordon, and Raymond was a looming art hero, as was Al Williamson who later did some of the greatest Flash stories. As a kid I was able, like many, to read The Phantom in my daily newspaper, and for a while I'd cut them out and save them. I wasn't able to read Mandrake until later, my only sense of him was

Kurtzman and Elder's parody Manduck The Magician in the old Mad Magazine reprints!

How impressive is it that Lee Falk kept writing the Phantom for the rest of the 20th Century? In short, the history of those characters and their creators looms large in my mental landscape and the chance to introduce them to new readers is one I couldn't pass up.

Heroes are often defined by the villains they face. What can you tell us about the perils that our heroes face in KINGS WATCH?

Since Mandrake was the first, it seemed appropriate to lead with his biggest enemy, The Cobra. In our story, The Cobra has found a source of power that will benefit him greatly, but put the entire planet in deep peril. He essentially opens Pandora's Box and our three heroes have to rise to a new level of challenge for all of them.

You're no stranger to team books, especially those with an off-beat line-up of very unique personalities. Are there parallels from your previous work in AGENTS OF ATLAS and X-MEN: FIRST CLASS that fans will see in your new KINGS WATCH project?

I think especially if you liked Agents of Atlas you're going to enjoy this. That was all about approaching archetypes, and KW is too. I try to hit a balance of menace, thrill, and humor that I love about adventure fiction. And there are spies, pirates, and monsters.

Among the cast of KINGS WATCH - is there a particular character you have the most fun writing, and why?

I'm partial to Flash because we're presenting him as such an upbeat guy, but really they're all a thrill. The Phantom as a grizzled older hero who's seen everything is pretty appealing, after all.

How much previous knowledge of the characters would readers need to know before picking up KINGS WATCH?

Nothing at all. If you're familiar with the characters you'll pick up on the history we're using, but there isn't anything to wiki-study before jumping in.

Are there any popular comparison titles on the market right now whose fans would best fit the KINGS WATCH audience?

Rocketeer, Shadow, B.P.R.D., anything I've worked on. I think you'll find it has universal appeal to the audiences who like Indiana Jones and Star Wars, franchises that were influenced by these features originally.

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CODENAME: ACTION™

IN THE HEIGHT OF THE
COLD WAR, SPIES AND
MASKED HEROES ALIKE
ARE DRAWN INTO A DEADLY
PLOT ON BOTH SIDES OF
THE IRON CURTAIN...



WRITTEN BY
CHRIS ROBERSON

(MASKS)

ART BY
JONATHAN LAU

(KEVIN SMITH'S GREEN HORNET)

COVERS BY
JAE LEE
FRANCESCO FRANCAVILLA
JONATHAN LAU
JOHNNY DESJARDINS



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WHAT IS CODENAME: ACTION?

An interview with writer Chris Roberson

CODENAME: ACTION will emulate the very successful concept of MASKS by uniting a diverse and recognizable cast of solo adventurers. How would you compare the two projects?

The new series is not a direct sequel, but a new story set some years later that features a few of the same cast members. And while MASKS was an attempt to showcase everything I love best about the Pulp / Golden Age / Old Time Radio stories of the Great Depression era, CODENAME: ACTION is intended to showcase the things that I love about jet-age superspies and Cold War-era super-heroics.

With "ACTION" in the title, we know that Captain Action will be central to the story. What can you share with us about his involvement in this universe of characters?

CODENAME: ACTION in part functions as an origin story for Captain Action, reintroducing him to a modern audience while at the same time setting him firmly in the period in which the character first appeared. Captain Action was a product of the time that gave us the James Bond films, and TV shows like *Man From U.N.C.L.E.* and *The Prisoner*, and CODENAME: ACTION is very much an attempt to put the character in that kind of context.

Who are the new players in the CODENAME: ACTION universe, and what would you describe as the unique traits that each of these characters brings to the story?

CODENAME: ACTION isn't a superhero story, but is a superspy adventure with some superheroes in it. So the main focus of the attention is on the spy and espionage characters like Operator 5, Black Venus, and Operative 1001 (the man who will become Captain Action). Along the way, our spies will encounter various masked heroes and vigilantes, like American Crusader, Green Hornet and Kato, and The Spider.

How would you describe the accessibility of CODENAME: ACTION? Will readers need to have a previous knowledge of the characters, or of the MASKS series?

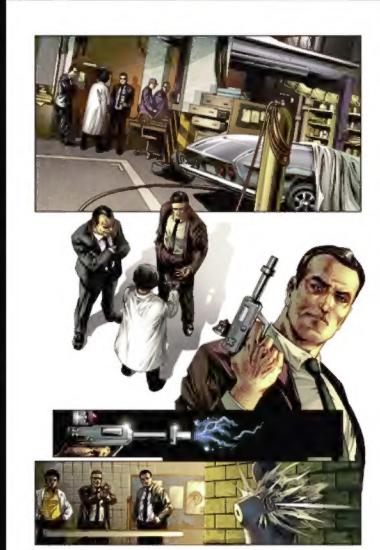
The intent is that anyone should be able to pick up CODENAME: ACTION without any prior knowledge of these characters. Everything that readers need to know should be on the page.

What are the themes that you wish to explore in CODENAME: ACTION? When developing MASKS, I gave a lot of thought to the thematic underpinnings of the story we were telling, getting at the essential ideas of "justice" and the "law" that these various masked vigilantes operated under. With CODENAME: ACTION, my focus is more on the adventure aspects of the story. So I suppose you could say that the themes I'm hoping to explore in CODENAME: ACTION are explosions, chase scenes, and high-flying spy action!

Behind the scenes, how would you describe the project development? Are there unique challenges or benefits to working with such a vast array of characters and licenses?

MASKS was an interesting challenge, since we had so many different characters that each operated with equal footing, and each demanded a fair amount of "screen time." Since the focus of CODENAME: ACTION is more on the espionage and spy characters, it's actually been more of an organic process, simply waiting to find the best places to use the various other characters in supporting or "guest star" roles.

Whom do you see as the target audience for CODENAME: ACTION? I hope that anyone who enjoys spy adventure stories in comics, TV, novels, or movies would find something to like about CODENAME: ACTION!



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